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## STERNDALÉ BENNETT'S WORKS.

At the very interesting sale of copyrights and plates, the property of the firm of Coventry & Co., which took place on Tuesday, Wednesday, and Thursday of last week, the published works of Mr. Sterndale Bennett occupied a conspicuous place. The number of plates amounted to little short of eight hundred; the whole of which were "knocked down" to Messrs. Leader and Cook, Music Publishers, at Nine Shillings and Sixpence per plate—a larger figure than was realized by any other item in the Catalogue, except the Organ Sonatas, and other works of Mendelssohn. The general opinion expressed was, that had these compositions been sold in separate lots, as per advertisement, instead of in the mass they would have brought more than double the sum. We record this with unfeigned pleasure, as an indication, if not a prognostication, that English manuscripts are "looking up" in the music publishing world.

Independent of the intrinsic worth of Sterndale Bennett's compositions, and of the influence they have already, even at this early period, exercised on the art of playing and composing for the pianoforte—matters beyond controversy—the question so long mooted of the value of English copyrights, is thus triumphantly solved. The works of a composer, whose

devotion to the highest interests of the art which he professes and adorns, is not excelled even by the genius which first gained him distinction, have not only escaped the frequent predicament attached to serious endeavour (that of becoming a dead weight in the market), but, as a matter of positive mercantile value, have thrown nearly all competition into the back ground. The catalogue of Messrs. Coventry & Co. was as rich in works appealing exclusively to the popular taste, as in those which must be counted among the strongholds of art,—as fruitful of Czerny, Chantlieu, and Valentine, as of Bach, Mozart, and Mendelssohn—but, with the solitary exception of the last named composer, the right of possession in favour of William Sterndale Bennett, an English musician, was more eagerly contested, and more dearly purchased, than anything else in the catalogue.

## LEARNED IN KEYS.

WE reprint the following elaborate critique, from the pages of a Liverpool paper—on one of the Classical Chamber Concerts of Messrs. Thomas and Haddock—as a specimen of what criticism ought not to be.

The fourth of these interesting concerts was given on Wednesday evening, commencing with a fine quintet in D, by Beethoven, for two violins (violin and violoncello), of which the first movement, allegro, was very pleasing, and appeared to give general delight, followed by an andante in B flat, which was very beautiful. A quaint, pretty short allegro in C led to a splendid presto in the same key, which was fully appreciated by the audience. This was succeeded by a quartet, in B minor, for pianoforte, violin, viola, and violoncello, by Mendelssohn, of which the first movement was very long, and wanting in motion or intention. The andante in E, which followed, was pretty and very much liked. An allegro in F sharp minor very pretty and sparkling, and we must not quarrel with its being very original, as the allegro in B minor wound up the affair in a very brilliant manner; and the whole was admirably played by Mrs. H. Beale and Messrs. E. W. Thomas, Baetens, and Haddock. The first part concluded with a duo for violin and violoncello, in G op. 57, by Kummer, whose name is new to us. The introduction and andante, more rambling than original, led to the Theme Suisse, a well-known air, which was followed by an intermezzo allegro con fuoco, in G minor, which was very much applauded, and finished with an allegro molto in G major, which skillfully returns to the original movement, and ends very brilliantly. The second part commenced with an exquisite trio, in G No. 2 op. 1, for pianoforte, violin, and violoncello, by Beethoven, admirably executed by Mrs. Beale and Messrs. Thomas and Haddock. It opens with a beautiful adagio, followed by an equally delightful allegro, which ran into a largo in E, followed by a fascinating scherzo in G; and the whole concluded by a finale presto, which words are wanting adequately to praise. This magnificent selec-

tion concluded with Mozart's quartett in *B flat*, No. 5, for two violins, opening with a splendid allegro, in which the hand of this master could not be mistaken; a very flowing, beautiful minuetto, followed by an exquisite adagio, in *E flat*, full of the richest harmonies, and finished with an allegro assai, in the original key. That was altogether a gem. Everything went well—the audience delighted—but no encores, which can only be accounted for by everything being so good that it would have been necessary to have the whole concert over again."

Here is learning for you! Was there ever such a quantity of keys used to no purpose? and who would dream that the writer may not possibly know one from another? Where is Mr. *Punch*—the unflinching enemy of keys and musical terms in general, that he has passed over an article so suited to his purpose? Why has not Mr. *Punch* bitten his usual bite? If the notice had appeared in these columns our hook-nosed contemporary would have thrown a bucket of cold water at us. Perhaps, however, he disdains to break a lance with small fry; and though condescending, now and then, to joust with the *Musical World*, a Liverpool paper would not tempt him to mount his dog.

#### MACREADY AND THE GREAT EXHIBITION.

WE have already, in a recent article, alluded to Mr. Macready's retirement from the stage on the eve of the great confluence of all nations, and commented on the impolicy of selecting such a period for taking his final leave. The subject, however, is of sufficient importance to call for a separate notice, and we shall be truly pleased if, through any remarks of ours, Mr. Macready be tempted to its further serious consideration. Such a determination on the part of one who, regarding his art as a labour of love, has ever been happy in appearing before the public, seems to us an anomaly. That the actor has sound and plausible reasons for retiring from the scene of his triumphs, while yet his powers may be said to be in their zenith, we have good reason for believing; but the cause which has induced him to choose the present moment is beyond our conjecture. We have always thought Mr. Macready ambitious; and what man who loves his art is not so? His final resolution, however, would seem to set aside this "high-reaching" quality, and resolve itself into a pique, arising from some imaginary neglect. If some such motive be not at the bottom of Mr. Macready's declared intention, we know not to what it may be attributed. Of all men who have embarked in the theatrical profession, Mr. Macready has the least right to feel disappointed. The public has long done eminent justice to his talents, and the critics, with few exceptions—*exceptio firmat regulam*—have paid homage to his genius. Why then should Mr. Macready bid farewell to the stage at a time when the influx of strangers from all parts of the globe should act as an unanswerable argument for remaining? Shakspeare is acknowledged throughout the world as the greatest tragic poet. His plays are standard works wherever poetry has a home; in Germany more especially, he is idolised as the first of dramatic authors, despite the reverence paid to Schiller and

Goethe. Will not the countless numbers who are shortly coming to London anticipate as one of their highest gratifications, the opportunity of seeing Shakspeare's acted plays in the English language and upon the English stage?—and ought Mr. Macready, the Shaksperian actor of the day, to be absent on such an occasion? Mr. Macready's name is famous all over the continent, and a grievous disappointment will ensue to the lovers of Shakspeare and intellectual acting, when they learn that the artist who can most deeply and truthfully realize the conceptions of the poet, has quitted the stage on the very eve of their arrival.

Mr. Macready is not to be dissuaded easily from a settled resolution. He has never broken faith with the public. Yet surely, on such a momentous occasion, he may reasonably change his mind, and defer, for a short time, the accomplishment of a resolution, made under a peculiar combination of circumstances, without forfeiting the esteem of the public. A limited series of performances, during the period of the Great Exhibition, would be the most commanding attraction in the theatrical world, without excepting the great Italian Operas, or Rachel herself. If these performances should take place at Drury Lane, and Mr. Macready, as on a former occasion, obtain the assistance of Messrs. Anderson, Vandenhoff, Cooper, Mrs. Nisbett, Mrs. Ternan, and other members of the corps, with Miss Helen Faucit, and Compton added, as indispensable in Shakspeare's plays—the same splendor, completeness, and taste in the dresses, scenery, and decoration as under Mr. Macready's own management at the two patent houses, to strengthen them—they would constitute an era in the history of the stage, and become a fitting close to the career of the greatest living actor.

Should Mr. Macready persist, however, in his determination of ending his career with the present engagement at the Haymarket, he will greatly disappoint his admirers. For our own parts, we hold fast to the belief that the foreigners who crowd our streets during the "Great Exhibition," will never be permitted to return to their own homes without the privilege of telling their friends that they have seen Shakspeare acted in the land of his birth. The question rests with Mr. Macready.

#### THE RISE AND PROGRESS OF MUSIC FROM PALESTRINA TO ROSSINI.

BY THE CHEVALIER JOSEPH CATRUPO.

(Concluded from our last.)

IN 1609, Viadana, chapel-master of the cathedral of Mantua, invented thorough-bass. The influence exercised by this invention on musical science was immense. Viadana exposed the principles of thorough-bass in a dissertation written in Latin, Italian, and German, which he placed as an introduction to a set of motetts of his own composition. The Italian masters saw, liking Viadana's discovery, a means for developing, by the study of the clavier, the sentiment of harmony in their pupils, and thereby improving the art of accompaniment. They reduced to a small number of rules the precepts of this



preparatory science, and they fancied that nothing further remained to be done in a purely practical art.

Carissimi was born in Venice in 1582. The high reputation which he enjoyed won for him the situation of master of the pontifical chapel and director of the German College at Rome, in 1649, fifty-five years after the death of Palestrina. To this great man we owe the introduction of orchestral accompaniment in church music; he improved the recitative lately invented by Peri and Monteverde, and he is the first composer who wrote cantatas. His melodies are graceful, and replete with expression and vivacity: his style, less severe than the Roman, was sustained by a pure and simple harmony. This harmony, developed by his pupils, Bassani, Buononcini, and Casti, led by degrees to that perfection which it attained in the 18th century. Carissimi was a very prolific writer: he composed a great number of masses, motets, cantatas, and oratorios. He it was who gave to the oratorios, which he had rendered popular, a regular form, and from that period it has maintained its place as one of the most attractive forms of church music. He was the first to introduce accompaniments of the viola and bass-violon into sacred music, for, in the commencement of the 17th century, the violin was but little used in Italy, and the violoncello was as yet unknown. His celebrated "*Wails of the Damned*," for three voices, with accompaniment for the organ and two violas, and the oratorio of *Jephtha* obtained considerable success.

Carissimi assisted at the birth of opera. He was twelve years of age when Julius Caccini and Jacques Peri produced their *Daphne* (1594), the first regular work of this description; and he was in his twenty-fifth year when Monteverde gave his *Orpheus* (1607), in which we find both his harmonic innovations and the same style, which continued to be pursued by all the writers of Italian operas during the first half of the 17th century. We may safely affirm that Carissimi's music, diffused by his pupils all over Europe, served as the type of our modern productions.

Cavalli and Ciccognini composed together an opera entitled *Jason*. They were the first to introduce *airs*—but denuded of regular form and proper development, their effect was monotonous.

In 1663, Cotti composed an opera entitled *Dorce*, in which he introduced pieces which were calculated to display the talents of the singers. John-Baptist Bassani began to perfect the forms of dramatic music: his operas, *Falaride* (performed at Venice in 1684) and *Alaric, King of the Goths* (played at Ferrara in the following year), abound in excellent attempts in this style of composition. Caldara, chapel-master of the cathedral of Mantua, imitated Bassani's style in an opera entitled *Argina*, played at Venice in 1689.

The metropolitan school now produced a man of genius, who, shaking off the trammels of past traditions, opened a vast field for musical science. This man, who appeared with the dazzling splendour of a luminous meteor, was Alexander Scarlatti, a composer of sacred and theatrical music, endowed with wonderful fertility of invention, and was at the same time a bold and original thinker. He gave, in 1693, an opera which bore the title of *Laodicea and Berenice*, in which he struck out a new path for dramatic music. This work was the first sound attempt at genuine expression. Until then the accompaniments had been heavy and monotonous, and dragged lazily after the voices, which were themselves not free from a certain heaviness and uniformity which palled upon the ear. Scarlatti imparted more vivacity to the instrumentation, and substituted for the syllabic forms of the music a freedom of vocalisation hitherto unknown. He was also the first to introduce a repetition of the original theme. These innovations

were received with immense favour, and were adopted by all the Italian composers, more especially by John Buononcini and Ariosti. Musicians were eager to imitate the style of Scarlatti, who outshone all his predecessors, and whose popularity went on increasing up to the last hour of his existence. He wrote eighteen operas at Naples, and composed no less than two hundred masses. He founded a school, which gave birth to two profound musicians, Domenico Scarlatti, his son, and Gizzi; the latter shone by the grace and delicacy of his compositions; the former was simple and majestic, like his father; his dramatic compositions abound in passages which express with a masterly hand the affections and sentiments of the soul. So complete a revolution had been effected in dramatic music, that the conviction arose that the art had now attained its highest degree of perfection; but another revolution was about to take place, which gave the same impetus to instrumental, which Scarlatti had imparted to vocal music. This revolution was determined by the works of Corelli, and notably by his fifth. His compositions were elegant, lively, dramatic; he was the first to separate instrumental from vocal music.

At this period opera was not known in Germany. It is true that Opitz had translated *Dafné* from the Italian of Rinucini, the same work which Caccini had written in 1594, and of which Henry Shutz had composed the music, in 1627, for the Elector of Saxony; but this essay had met with no imitators, and Reiser was the first who founded the German lyrical theatre by his opera of *Basilus* and his pastorate of *Ismène*, in 1692. This great artist wrote one hundred and sixteen operas, which were followed as models by Händel and all the German school. It may be remarked that the seventeenth century was a most remarkable epoch in the history of the musical art.

Händel had received from nature an extraordinary genius for music. He was not long content to imitate Reiser; he went to Italy, where he was naturally struck with the brilliant qualities of Scarlatti's compositions. The mixture of the two styles, conjoined with Händel's own instinctive genius, produced those admirable and sublime compositions which are the wonder and delight of succeeding generations. Yet it must be remarked that his long stay in England, in a manner separated from the rest of musical Europe, rendered his success comparatively individual, and prevented him, unfortunately, from exercising over musical science that preponderating influence to which he might have otherwise undoubtedly pretended. It was only some time after his death that the full value of his master-pieces began to be known and his genius appreciated.

Among the master-pieces of Händel's composition we may mention his oratorios:—the *Messiah*, *Israël*, *Judas Maccabeus*, *Saul*, *Samson*, *Solomon*, and *Joshua*; and among his operas and serenatas, *Rinaldo*, *Acis and Galatea*, *Semele* and *Timotheus*.

It was far different with the pupils of Scarlatti and Gaetano Greco. At the commencement of the eighteenth century Porpora appeared, one of Scarlatti's most brilliant pupils. His principal works are *Arianna e Teseo*, *Semiramide*, *Tamerlano*, *Annibale*, *Il Matrimonio*, and *Il Trionfo di Camillo*. Porpora also wrote a great deal of church music, and devoted himself to teaching. He was followed by Domenico Sarri, whose compositions are replete with passion and poetry; and by Ignazio Gallo, who produced a great many operas, and was director of several musical academies. Leonardo da Vinci succeeded. This composer, in his operas of *Artaxerce* and *Iphigenia*, conciliated the favour of the Neapolitans by the charm of his melodies, the science of his accompaniments, and the brilliant colour of a pure and captivating style. Leo-

nardi Leo obtained much success in serious opera and in church music.

In the second half of the eighteenth century, the Neapolitan school gave birth to a man who exercised a most salutary influence on the progress of the musical art. Pergolese's compositions, abounding in the purest and sweetest melodies, offer a combination of simplicity and grandeur which will insure their immortality. Pergolese was equally famous in theatrical and in sacred music, and all have agreed in acknowledging the merits of the composer of the *Stabat Mater*. Durante was also a successful composer, both of dramatic and sacred music. All these artists, whose reputation was European, aimed at expression as a leading feature in their compositions, and they succeeded in producing effects which their successors have perhaps unwisely neglected. Instrumentation was also more largely developed, wind instruments were introduced into the orchestra by slow degrees, and it may be averred that in 1740 a complete revolution had taken place in the musical art.

Leo, Feo and Durante founded excellent schools at Naples, Lotti also established one at Venice. These schools produced composers of a high order of merit; Egidio Duni, Latilla, Tommelli, Fiorillo, Majo and Galuppi or Buranello. Dramatic music was further developed and assumed a greater variety of forms; obligato recitative was invented and the orchestral accompaniments assumed a more prominent feature than before. The theatrical works of the artists whom we have just named, usurped the place occupied by their predecessors, and the names of Leo, Durante and Feo, were henceforward only celebrated in connexion with sacred music. The invention of the *Opera Buffa*, by Galuppi, is one of the most important events connected with the history of music at this period; this invention occupies the interval included between the years 1740 and 1761.

Piccini was the first to introduce concerted pieces and finales. He made the first trial of this innovation at Rome, in 1760; it exercised a great influence on succeeding dramatic compositions. This onward impulsion was continued during the second half of the eighteenth century. Piccini, Sacchini and Sarti were still in the plenitude of their glory when Paisiello and Guglielmi enriched the art by the new form which they gave to the cantilena, to the construction of their pieces and to the instrumentation. Their admirable genius was prodigal of such captivating novelties and ingenious combinations and effects, that the best works of their masters were laid aside, and a complete revolution was brought about before the end of the century. A man endowed with a peculiar and distinctive genius as regards vigour of expression, Gluck invented a style of music of which no previous model had existed, and imparted to dramatic art an impulsion of which we still feel the effects. Two other composers equally remarkable for their genius and science, Haydn and Mozart, wrote for the voice and for instrument; the melodies of these two great masters bear that stamp of originality which is the great characteristic of genius. Mozart more particularly left all his predecessors and contemporaries so far behind him, that his century, unable to appreciate his compositions, unprepared for this daring precocity of genius, and it may be said, dazzled by his sublime intellect, failed to acknowledge his excellence, and it was only some time after his death that his compositions, better executed and more fully understood, assumed the high station to which they were entitled. It must be owned that Italy has never fairly appreciated the works of Mozart and Haydn, and Paer and Mayer, both men of undoubted talent, who attempted to introduce the German style of orchestration into their works, never obtained any great success at Naples;

their productions were taxed with heaviness, although they may be considered as the stepping stones to a still further reform which was then on the eve of being accomplished. Generali and Morlacchi also contributed in bringing about this new revolution; their talents of a high order had insured them a distinguished place among lyrical composers, when they were suddenly eclipsed by the appearance of a young man, then twenty years of age. This young man was Rossini, who now advanced boldly on his artistical career, struck out a new path for himself and prepared to accomplish the twelfth musical revolution, that of the nineteenth century. Born at Pesaro, in the Roman States, the 29th February, 1792, Rossini commenced his musical studies at the age of twelve. Angelo Tesi, a priest, taught him the art of singing, harmony, and a little counterpoint. After three years' study, Rossini presided at the piano with much success; in 1807, he was entered at the Lyceum of Bologna, and studied the art of composition under Father Mattei. In 1812, he produced his first works, which consisted of a symphony and a cantata, entitled: *Il pianto d'armonia*. Rossini made his debut in dramatic composition, by *L'Inganno felice*, which was coldly received; he afterwards gave, at Ferrara, the oratorios of *Ciro in Babilonia*, and, at Venice, *La Scala di Seta*, *L'Occasione Fallada*, and *Il figlio per Azzardo*. In 1813, he produced *Tancredi*, in which he effected a complete reform in serious opera. This brilliant work, teeming with the exuberance of a youthful imagination, abounds in delightful melodies, in orchestral beauties and a gush of new ideas, which are but rarely, if ever, interpreted to the full extent of the author's meaning. To *Tancredi* succeeded *L'Italiana in Algeri*, *La Pietra di Paragone*, *Aureliana in Palmira*, *Il Turco in Italia*, *Sigismondo* and *Aureliano*. In 1815 Rossini produced at Naples, *Elisabetta* and *Torvaldo e Dorliska*. He wrote in 1816, at Rome, *Il Barbiere di Siviglia*, *La Gazza* and *Otello*. In this last work, Rossini began to change his manner by the elaborate developments which he introduced into serious opera, and by the brilliancy of his orchestral accompaniment; these innovations were further carried out in the scores of *Mosè in Egitto*, *Maometto Secondo*, *Zelmira*, and *Semiramide*. *La Gazza Ladra* and *La Cenerentola* were written at Milan and Rome, in 1817, and *Armida* was composed at Naples, in the same year. Rossini gave, in 1818, *Adelaide di Borgogna*, at Rome; in 1819, *Edoardo e Cristina*, at Naples; *Ricciardo e Zoraide*, at Venice, and *La Donna del Lago*, at Naples; in 1820, *Bianca e Faliero*, at Milan; in 1821, *Matilda di Shabran*, at Rome.

Rossini next repaired to Paris, where he introduced some excellent reforms, both in composition and in singing. His first production in the French capital was *Maometto*, which he arranged for the French opera, under the title of *Le Siège de Corinthe*, the second was *Le Comte Ory*, and the third and last was *Guillaume Tell*, which set the seal to the author's reputation.

All Rossini's compositions produce a magic effect; they reveal an ingenuity, a versatility, an inexhaustible fund of imagery which stamps him as a superior genius. The form of his pieces and the development which he gives them, testify to the improvement which he has effected in dramatic music. It may be said that he has resuscitated the piano-forte, by providing professors of that instrument with innumerable melodies susceptible of an infinity of variations. By his delicious cantilenas, his new modulations, and the combined effects of a powerful rhythm and piquant instrumentation, he has entirely modified the taste of his countrymen, by presenting them with a more vigorous and healthy style of music; and by forcing



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them to listen to a whole opera with attention and pleasure, which no composer had ever done before him.

The music of this enchanter offers an interest so sustained and so sympathetic that it admits of no abstraction. The public attention is so strongly captivated that it is unwilling to lose any one of the composer's inspirations, and it lends a willing ear from the first bar of the overture to the last echo of the finale.

The unanimous applause which has welcomed, in all parts of the civilized world, the productions of Rossini, are sufficient proof of the enthusiasm which they have inspired. The hypercriticism of men who, for the most part, cannot understand him, are unable to analyse, appreciate, nay even to read him, is not worth refuting. I may, however, be allowed to suggest to the vituperators of Rossini, a fact, of which, by the bye, they may possibly be ignorant, that if the absence of effect be a capital fault in music, Rossini is indubitably the creator of new effects and combinations between the voices and instruments, the mere possibility of which was unsuspected before his time. Artists of known merit have owned to having learned much from a careful analysis of Rossini's scores; if, in these scores, a few insignificant oversights are to be found, they in nowise justify the attacks which musical pedantry has directed against a composer, whom I consider as one of the first of harmonists.

Since the celebrated Maestro has withdrawn from the theatre, he has produced a *Stabat Mater*, written in quite a modern style. This master-piece, which has excited universal admiration, is worthy of the other works of the reformer of the music of the nineteenth century.

From the time of Peter-Louis Palestrina to Rossini, during a period of two hundred and fifty-eight years, we may reckon twelve musical revolutions; after each of which it was asserted that nothing more could be done; yet the event has invariably testified to the contrary. The changes which have arisen as regards taste and opinion, conjoined with the instability of forms and the wreck of so many great reputations, are curious and notable facts in the history of music. It is not so in the other arts; the productions of the great painters, sculptors, and architects of Raphael's time, serve and ever will serve as models to their successors; we, on the contrary, have nothing to imitate or copy in the music of the old masters; their style and process differ so essentially from ours, that the music of former and that of our time seem to be two different arts. The names of the most celebrated composers, from Palestrina, Carissimi, and Scarlatti have become for artists little more than historical names, and for the general public a dead letter. Musical revolutions take place when, a modification occurring in the taste of generation, a man of genius appears who, striking out a new path, throws the veil of oblivion over his predecessors.

### Reviews of Music.

"SONGS FOR WINTER HOURS."—Written by CHARLES SWAIN, arranged by RICHARD ANDREWS. Campbell, Ransford, and Co.

An attractive little book of its kind, the merits of which are by no means confined to the outside, although that is daintily decked in rose coloured boards and gold letters. There are ten songs in all. Mr. Charles Swain, the poet (not unknown to fame), has shown a lively facility of rhyming by the fluent manner in which he has treated ten themes in strong contrast to each other. Mr. R. Andrews, on his part, has taxed the resources of all nations for his melodies, eight of the ten songs being founded on national tunes. The first, "Nay, speak no ill," cannot be spoken ill of. The

German air, which Mr. Andrews has adapted to it tastefully, is exceedingly simple and vocal. No. 2, "O what a world it might be," derives its tune from Norway; there is, nevertheless, no touch of the Norwegian coldness in it. No. 3, "There is beauty in a merry laugh," is wedded to an American air, which, from its cheerful character, is happily expressive of the sentiment involved in Mr. Charles Swain's very neat words. At the end of each verse Mr. Andrews has effectively introduced a choral refrain in four part harmony. No. 4, "There are moments in life," has been dug out of the rich mines of German tune. It is graceful, and remarkably unpretending; nor has Mr. Andrews made it less unobtrusive by the addition of anything extraneous in the shape of harmony, the accompaniment being as quiet as the air itself. No. 5, "Procrastination," is a duet founded upon a melody by Lachner—not one of his best by the way, although the arrangement is good, and the voice parts for two sopranos are well; while the second soprano voice (a manifest advantage) may be replaced by a tenor, for which male organ Mr. Andrews has judiciously set apart a special line. No. 6, "Ne'er will I forsake thee, mother," is adapted for one or two voices. Bellini has been called upon for the melody, and has responded in a pleasant and flowing strain, disposed in the mode of B flat. The accompaniment of Mr. Andrews is studiously simple, which leads us to prefer the duet arrangement to the solo. No. 7, "The Flower thou lovest," is original, without being original; the music, composed by Mr. William Shore, having been originally suggested by another music, not composed by Mr. William Shore. In other words, it resembles too many familiar phrases to be strictly entitled to the appellation "original;" it is, nevertheless, vocal, and the accompaniment nicely written. No. 8, "Something Cheap," is again a German melody of the Styrian character. It is distinguished by a certain flow which is likely to captivate the general ear. Mr. Andrews, by his accompaniment, has rather helped it to flow more easily than impeded its course. No. 9, "When Fortune beams around you," is likely to be the most popular of the whole set. It is professed to be an Italian melody, but the opening bears a strong resemblance to some of the well-known tenor songs of Balfe. The second part contains a phrase from the second part of Rossini's brilliant march in *Otello*, in the same key (C), but it is suddenly arrested by a well devised transition into F, which for a moment interrupts the cadence. No. 10, "My life was like a fountain," being the composition of a lady, Miss Fanny H. Henslowe, must be treated with civility. Under these circumstances we are happy in being able to say that, though not striking, it is unpretending and inoffensive, and trips along gaily enough. Let us recommend Miss Henslowe to rewrite line 1, bar 5, page 46, in which the accompaniment is incorrect. The second chord would be better with G natural in the bass, and so return to G sharp in the next chord, leaving out that note in the treble. Nor do we like the harmony of the next bar but one, in which the D in the bass should carry the chord of the 5—3 instead of 6—3.

On the whole, we can recommend the "Songs for Winter Hours" as a pretty and acceptable Christmas present for any young gentleman who may entertain a sly regard for any young lady who likes singing but objects to difficult music.

MENDELSSOHN'S "FIRST VIOLET."—Arranged for the Piano Forte.—BRINLEY RICHARDS.

"THE MAID OF THE GANGES."—MENDELSSOHN.—Ditto, Ditto.

"THE IRISH EMIGRANT."—Ditto, Ditto.—CHAPPELL.

In his adaptation for the piano-forte of "The First Violet," one of Mendelssohn's most expressive songs, Mr. Brinley Richards has evinced, in equal degrees, refined taste and the utmost veneration for his author. He has preserved both the melody and harmony intact; and, as the arrangement stands, it may be viewed without disparagement by the side of the *Lieder Ohne Worte* themselves. The more such music is taught, the better both for pupils and masters.

"The Maid of the Ganges" is adapted in a more brilliant style. There are also one or two points slightly altered from the original; for this reason, and only for this reason, it has less of our entire sympathy than the other; for we hold that Mendelssohn cannot be altered for the better. But, viewing the subject in another

light, Mr. Brinley Richards has evidently intended to make a short fantasia, which intention alone could justify the episodic introduction of the theme in F flat, (the key of the song is A flat,) which prolongs without increasing the interest of the development. It would be well, however, if the concoctors of fantasias on popular melodies did no more to deface the beauty of the original than Mr. Richards, in this arrangement, which, as a brief, showy, and by no means difficult piece of display, deserves, and is likely to obtain, a very extensive sale.

With "The Irish Emigrant" Mr. Richards has been far less chary of ornament and addition; but here his alterations are all improvements; by a profuse and skilful distribution of light and graceful passages, he has invested an absolutely barren theme with a charm not inherent in itself. A little more difficult than the preceding, this graceful bagatelle is still entirely within the reach of moderately advanced performers, and is as good as anything of the kind we know from the popular and richly-rewarded pens of Rosellen and Gorla.

"THE CHRYSTAL PALACE POLKA."—J. R. LING.—SHEPHERD and JONES.

"THE CHRYSTAL PALACE QUADRILLE."—J. R. LING.—MAY.

THE author of this dance music is one of the most agreeable and prolific writers of easy pieces for the pianoforte. His compositions, moreover, are not only excellently adapted for teaching, but are finished with a care and correctness denoting considerable musical taste. The "Chrystal Palace Polka," but for a slight resemblance in the opening to Jullien's "Drum Polka," would be irreproachable. It is sparkling, lively, and well accented. The trio, in C, is especially pretty.

The "Chrystal Palace Quadrille" is constructed after the model of Jullien's "Great Exhibition Quadrille," with the exception that there are no variations to the themes. It is made up of a short introduction upon the subject of the National Anthem, followed in succession by Scotch, Irish, Welch, Swiss, French, Canadian, United-Statistic, Hungarian, Russian, Austrian, German and Polish national melodies, in alternate succession, two or three going to a figure, and the whole concluding with a coda in which "God save the Queen," is presented in 2-4 time. The tunes are judiciously and effectively selected. For what it pretends to be, nothing could be more appropriate, or (for the special information of our lady-amateurs) more facile of execution, than this quadrille.

"THE INDISPENSABLE POLKA."—J. G. CALLCOTT.—CRAMER and BEALE.

Mr. Calcott has not ill-chosen a name for his Polka, which, to a certain class of our readers, the dancing class (a very large one, no doubt), in this season of the year, is positively "indispensable," being one of the most catching polkas, and one of the most original polkas (not to compare it with the "Original Polka"—no pun, reader), that has appeared for some months. We say months, since, in these fructuous times, polkas spring up like mushrooms, increase like apples, and, in autumn, drop from the tree of public opinion, whose branches are shaken by the "trade-winds" of satiety, like mulberries and medlars. Not that we intend our trope to apply to Mr. Calcott's "Indispensable Polka." That, if we may be allowed to express so much confidence in a matter materially evanescent, will be quite as "indispensable" next Christmas, as in the present month of January, which may be figured to have opened the gates of the year, 1851, to allow it its part in the coming festivity of "All Nations." We can discover nothing of the decaying element in Mr. Calcott's polka. It is not likely to run to seed; or, if it does, the "winged winds" will seize on each particular grain and bury it in some fertile spot, where, in a future time, it will give birth to many other polkas equally "indispensable"—if not so many as Jullien's "Original," at least as many as will give the "trade winds" of the autumn of 1852 plenty of work. And thus it is ever with a new idea, which, but now born, straightway is a type, and multiplying egregiously, becomes the progenitor of a hundred "effigies" of itself, until too often, as in the books of certain philosophers, the cause is confounded with the effect, and

the meaning of the first inventor is lost in a cloud of preposterous progeny. Mr. Calcott's polka consists of two figures and a coda, either rivalling the other in vivacity and glibness. It is well put upon the key-board, and is enlivened by the potent co-operation of a cornet-a-piston. We recommend the "Indispensable" to all our amateur pianists and cornet-a-pistonists. A more apt, and, indeed, moving, and, moreover, jubescent medium for a quarter of an hour's innocent relaxation between a young lady and a young gentleman, each eager to please and to be pleased, at a comfortable confarreation, or social *soiree*, we leave for those to find who have diligence to search; with this proviso—that as well might they seek for a needle in a bundle of straw, an earwig in a haystack, or a midge in a morass.

"THREE ROUNDS FOR EQUAL VOICES."—JOSEPH MC. MURDIE, MUS. BAC., OX.—BREWER and CO.

Mr. Mc. Murdie's "Rounds" are really round; by which, we mean, there is nothing laboured or square-cut in them. They are simple, brief, and unpretending; but written with a purity, and voiced with an aptitude which can hardly fail to serve them as recommendations to the amateurs of glees in general and rounds in special. Mr. Mc. Murdie does not go round the corner to accomplish his "rounds," nor step out of his way, nor stumble in his path, but marches straight round, like a well drilled sentinel taking his rounds.

The first round, "Ye Little Birds," is set to a dainty lyric from the *Fayre Maide of the Exchange*, 1615, discoursing of Phyllis "walking sweetly in her garden allies," while the "wanton warblers" watch her wakefully. The poet (anonymous) has not gone round about the bush in disposing of this theme, but has treated it roundly and frankly. Mr. Mc. Murdie has found a guileless tune, in strict sympathy with his text, and has pitched it in the cheerful tone of A. Nothing can be smoother than the general effect, or more satisfactory than the cadences which alternately preface the entry of the voices. Round No. 2—"The Daisies peep from ev'ry field"—by Dr. Woolcott, combines in three verses, facts botanical, ornithological, and astronomical, treating of flowers, birds, and suns. The melody of Mr. Mc. Murdie, placed in the mode of A flat, a mode, by the way, softly congenial with the triple topic, is even more vocal, and more pleasantly developed than its predecessor, while the harmonies, if possible, which is not improbable, are sweeter and more *recherche*. Round 3 and last—"Hence, smiling mischief, Love,"—we like the best of all, although the rhymes of the anonymous poetaster, who defies the "great passion" (in dreadful distich,) comparing the odour of its treacherous sigh to the poison infused into his, the poetaster's breast, by a rose he fondly pressed (in tearful tetrastich,) are of the looser sort of ordinary; but Mr. Mc. Murdie's music is made of other stuff, and, indeed, there is more stuff in it than such stuff merits, as the brain of the poetaster above anonymed would seem to be stuffed withal. The melody, *spiritoso*, in G major, is fresh and charming, and the distribution of the voice parts shows an excellent taste for harmony. In short, for a short round, we might go a long way round the sphere of musical invention without meeting a happier specimen of this class of vocal composition.

"THE DECEIVED."—SONG.—FRANK MORI.—JULLIEN and CO.

In the choice of words for the song before us, Mr. Mori has shown an excellent discrimination of poetical merit. He has adopted the beautiful lyric, "Take, Oh! take those lips away," from one of Shakspeare's plays, and the highest compliment we can pay him is to say that he has set them in a congenial spirit. We have not, for some time, met, in the shape of a brief song, with anything more plaintive and legitimately expressive. In choosing the mournful key of B minor, Mr. Mori evinces a true feeling of the character that depends upon tonality, about which some writers, (among them, Mr. Punch,) profess to be sceptical; but in which others, and among the rest, ourselves, entertain a hearty faith. As "The Deceived" is very short and entirely beautiful, criticism is disarmed, and we are content to lay down our arms and own its beauty. It is unnecessary to recommend this song to our professional vocalists, since it has already been so fortunate as to



attract the attention of that very accomplished English singer, Miss Dolby, who has introduced it at one of her elegant and classical soirées, with distinguished success.

"THE ASSIGNATION."—SONG.—FRANK MORI.—JULLIEN and Co.

Though of a less elevated character than the preceding, the present song must please by its grace and sprightliness. Mr. George Wood, while inferior to Shakspeare as a poet, has some very pretty thoughts about flowers, birds, and ladies fair, and expresses them in verse, which to say the least of it, is natural and flowing. The melody of Mr. Mori, in F major, adapted, like that of the first song, to a contralto voice, is of a lively character, but in the midst of its vivacity preserves a certain air of elegance, which recommends it to the polite ear. The accompaniment is easy and musician-like.

Both these songs may be regarded as a welcome addition to our stock of vocal chamber music, and, we trust, will often serve as antidotes to the unhealthy trash with which our concert programmes are deluged. We are glad also to hail them, as minor contributions from the pen of a young English musician, whose name alone would be a guarantee in his favour, had he not already excited, in musical circles the general anticipation, that a new and promising addition to the list of our dramatic composers will, in all probability, be declared in his person.

### Dramatic Intelligence.

**DRURY LANE.**—A new Operetta was produced here on Monday. The action of the piece is a mere vehicle for some pretty music by Mr. S. Nelson. Two damsels, personated by Miss Eliza Nelson and Miss Morant, compel their lovers, two young tradesmen (Messrs. Rafter and M. J. Chester), to reverse an insolent inscription over their doors, which implies that women are but the born slaves of the other sex. The composer of the music is evidently familiar with the most popular forms of melody, and writes with fluency and correctness.

The first two songs were deservedly encored. Miss Eliza Nelson has a mezzo soprano voice, sweet in quality, if not very powerful in the upper notes. Her lower notes want cultivation, being somewhat thin and reedy; for this reason we would caution her against singing songs of the florid or *bravura* class, to which her voice is at present scarcely equal. She is very young, and her abilities as an actress are of unusual promise. Her gestures are graceful, and her manner evinces thorough self-possession; she is full of archness and vivacity, and has as pretty a pair of laughing-eyes as a damsel need wish for, to expound and minister to her will.

**HAYMARKET.**—MACREADY'S FAREWELL PERFORMANCES. We have now approached the last week of the series. On Monday next Mr. Macready ostensibly takes his leave of the stage in King Lear, but there will be an extra performance at some theatre unnamed, for his farewell benefit, on the 19th instant, when, so says the announcement, he will bid adieu to the stage for ever.

The performances of the present week included Othello, on Monday night; Cardinal Wolsey, on Tuesday; Hamlet, on Wednesday; Richelieu, on Thursday; and Macbeth, last night. It is needless to say an unusual degree of interest was attached to each of these representations, more particularly to Hamlet and Macbeth, two of the most finished assumptions of the great tragedian, and, on no former occasion, have we seen them represented with more vigor and truth. Indeed, when we consider that Mr. Macready now plays five times a week, and bear in mind the arduous task he has to undergo at each performance, the unflagging spirit with which he sustains his various parts shows that he is still in the height of

his powers, and makes us doubly regret his untimely departure.

As we are preparing a series of essays on the genius and talent of Mr. Macready, to commence with an early number of the *Musical World*, we need not pause here to comment upon his recent performances, with the single exception of Benedick, in *Much Ado about Nothing*, our notice of which was omitted last week, but which, from its comparative novelty, demands a few words.

Mr. Macready, if we remember right, first played Benedick at Drury Lane, when that theatre was under his management. Mrs. Nisbett was the Beatrice, and Helen Faucit the Hero. The cast, it must be owned, was first-rate. The critics of the day, with one or two exceptions—Oh! those exceptions!—were loud in praise of Macready's performance, and *Much Ado about Nothing* was in high favour with the public during the season.

Mr. Macready appeared for the first and last time at the Haymarket, as Benedick, on Thursday night week. The performance was a remarkable one. We entirely agree with the able critic in the *Times*, who pronounced it one of the best efforts of the great tragedian, and expressed his opinion that, if Mr. Macready were induced to give an extra final performance, he could undertake nothing more welcome to his admirers than Benedick. Since the days of Garrick, who was pre-eminent in this character, we find no tragedian, at least no acknowledged great tragedian, attempting the part of Benedick with accredited success. Elliston and Charles Kemble were both admirable; but neither Elliston nor Charles Kemble come strictly within the category of "great tragedians."

The surprising part of Mr. Macready's Benedick was its buoyancy and lightness. In this respect it certainly equalled any piece of comic acting we have seen. In every scene something new and striking was exhibited. Nor was this its sole or its chief merit. The manner in which astonishment and perplexity were assumed when Benedick learns that Beatrice loves him—developed in the soliloquy on her leaving the arbour, after overhearing the conversation between the Prince, Claudio, and Leonato; the mingled hesitation and awakening respect towards Beatrice when she is sent to bid him to dinner, and the subsequent comment on her expressions; the whole of the colloquy with Beatrice, when, after acknowledging his love, she asks him, as a proof of his sincerity, to challenge Claudio, and the sudden change from half bantering to downright earnest, were assumed with inimitable tact, and produced a genuine effect. The "business" of the scene, when Benedick sits down on a chair to ruminate on the passion of Beatrice, so unexpectedly revealed to him, excited roars of laughter. Indeed, we have seldom heard more sincere and hearty merriment than that elicited on Thursday night by Mr. Macready. But the finest bit of acting in the whole play, one of the most striking examples of racy comedy we ever witnessed, was the soliloquy in which Benedick rates the absent Claudio for falling in love. This was perfect.

We are inclined to think that had Mr. Macready made Benedick a standard part, it would have proved, beyond a doubt, one of his most admirable performances. There were certainly occasions in which self-possession did not serve him in good stead, and the natural ease, which in tragedy he has so entirely at command, occasionally deserted him; but this, being only apparent in the level passages, evidently resulted from want of familiarity with the part, which prevented him from identifying himself with it so completely and abstractedly as is his ordinary wont. The performance, nevertheless, was a fine piece of comedy.

Mrs. Warner was out of her element in Beatrice; it would,

therefore, be unfair to criticise her performance. Of Mr. Davenport's Prince we can speak more favorably; it was in every respect excellent. Mr. Howe's Claudio was also good, and Miss Reynolds' Hero prettily conceived and prettily played. Mr. Buckstone made a decided hit in Dogberry. It was the first time he performed the part, and he must have taken the greatest possible pains in its delineation. He kept the audience in one continued roar of laughter while he was on the stage, and made some admirable points in the examination scene. Mr. Buckstone's Dogberry, with a few repetitions, would, undoubtedly, become one of his most popular performances. Mr. Henry Bedford's Verges was not sufficiently quaint; but Mr. Clark, as the first watch, was capital.

At the end of the third act a loud call was raised for Mr. Macready, who declined, however, to appear; but at the end of the play he came on, and was hailed with tremendous cheers, which were continued long after he quitted the stage.

#### THEATRICALS AT WINDSOR CASTLE.

Her Majesty the Queen gave a dramatic representation at the Castle on Friday evening; the performance took place in the temporary theatre, which was fitted up the same as on former occasions.

About 8 o'clock Her Majesty the Queen and his Royal Highness Prince Albert, with their Royal Highnesses the Prince of Wales, Prince Alfred, the Princess Royal, the Princess Alice, and the Princess Helena, accompanied by the Royal dinner guests, entered the temporary theatre.

The Queen and Prince Albert being seated, and the illustrious circle having also taken their seats, the performances commenced.

The following was the programme:

By command, Her Majesty's servants performed a comedy, in two acts, by Mr. Douglas Jerrold, entitled *The Prisoner of War*.

Captain Chancel, Mr. Webster; Basil Firebrace, Mr. Charles Kean; Peter Pallmall, Mr. Keeley; Tom Heyday, Mr. Belton; Beaver, Mr. King; Boaz, Mr. Meadows; Chenille, Mr. Selby; Nicole, Mr. Wynn; Forest, Mr. Ryder; Monsieur La Rose, Mr. Hance; Officer, Mr. G. Everett; Gaoier, Mr. R. Cathcart; Gargon, Mr. Stacey; Prisoner, Mr. Daly; Frenchmen, Mr. J. F. Cathcart, Mr. Paulo, Mr. Stokes; Clarina Chancel, Mrs. Charles Kean; Polly Pallmall, Mrs. Keeley; Madame La Rose, Mrs. Alfred Wigan; Madame Violette, Mrs. W. Daly; Babette, Miss Mary Keeley.

After which, a vaudeville in one act, by Mr. J. R. Planche, entitled *The Loan of a Lover*.

Captain Amersfort, Mr. James Vining; Peter Spyk, Mr. Keeley; Swyzel, Mr. Addison; Delve, Mr. Stacey; Gertrude, Mrs. Keeley; Ernestine Rosendaal, Miss Murray.

Director, Mr. C. Kean; Assistant-Director, Mr. G. Ellis. The theatre arranged and the scenery painted by Mr. Thomas Grieve.

#### SACRED HARMONIC SOCIETY.

Handel's *Israel in Egypt* was performed on Thursday night, for the first time during the present season, and, as was to be expected, attracted an assembly that crowded Exeter Hall to the extremities. This masterpiece, which stands at the very pinnacle of the art, and is, perhaps, the most transcendent example of choral writing extant, has lately been assuming a place in public regard not inferior to that which the *Messiah* has maintained for nearly a century. It is no longer considered laboured and dry; the choruses are no longer reproached for their profusion, uninterrupted succession, and extreme difficulty; the vocal solos, airs, and duets, no longer con-

sidered inexpressive, or too few. All such criticism is consigned to oblivion; and were it to arise again from the dust, and appeal to the judges and amateurs of the present hour, it would be unanimously welcomed with the kicks, and cuffs, and derisive sneers of the musical community at large.

A contemporary has insinuated that Mendelssohn's preface to the *Israel in Egypt*, prepared for the Handel Society, had some hand in establishing this admirable reform. We are certain of it. When such a man as Mendelssohn approaches the text with religion and veneration, and even proffers an excuse for the organ part (printed in small type) added by himself—not with the hope of supplying what Handel was wont to play and left unwritten, but as a guide and assistance to the generality of organists—it would be preposterous and impertinent on the part of any other to meddle with the score—which he (Mendelssohn) restoring to its purity, has pronounced “one of the greatest and most lasting works” of the human intellect. Happily Mr. Costa, a powerful agent in these days, is of a mind with Mendelssohn, and will not suffer a single bar to be interpolated into the oratorio of the *Israel in Egypt*—to which, we firmly believe, may be traced the cause of its rapidly growing popularity. The songs and duets, introduced by Professor Taylor, broke the chain of miraculous choruses, interrupted the dramatic and ever-augmenting interest of the musical description, and spoiled the clear and masterly design, which made one whole of all this gorgeous variety of effects. Much the same consequence, indeed, accrued from the officious meddling of Naham Tate, with *King Lear*, Dryden with *The Tempest*, Thomson with *Coriolanus*, and Garrick with *Romeo and Juliet* and *Hamlet*, “cum multis aliis.” But the genius and uncompromising principles of Mr. Macready cleansed this Augean stable of its filth, and restored the drama of Shakespeare to its purity and pristine strength. What Mendelssohn has done for the orchestra Macready has done for the stage. Why should not Mr. Costa stir up the embers of the half extinguished opera, and emulating his great contemporaries, earn for himself the name of a reformer, by restoring Mozart to his original proportions, and giving us *Don Giovanni* as the immortal composer wrote it. None but he is capable of this, since no other has the strength of position to enforce it. Were Mr. Costa to do it, it would ensure him, after death, a niche in the Temple of the Unforgotten.

Our opinion of the performance of Thursday night may be expressed in a few words. It was on the whole a very fine performance, but not so perfect as we could have wished, and as Mr. Costa has the power to make it. The choruses, with the exception of three, were executed in such a manner as to leave little room for criticism, who might wag his tongue in vain anticipation of a point whereon to exercise the eloquence of reproach. But the exceptions were grave. It is true that “He sent a thick darkness,” is rarely—nay, never—sung in tune; but is that a reason why it should not be sung in tune? Did Handel write under the separate voice parts, “Please sing out of tune?” No, assuredly. It is, then—since to sing in tune has never been pronounced impossible by renowned professors of the vocal art, who, on the contrary, have urged it on the student's attention as the first and most indispensable point to which his industry should be directed, and in the absence of which singing is no better than any other unpleasant noise—it is, then, we say, the bounden duty of a conductor to enforce this wholesome regulation with might and main. If sung perfectly in tune, the chorus, “He sent a thick darkness,” would be far more intelligible, and its sublimity more directly impressive.

It is true the chorus “With the blast of thy nostrils is elaborate and difficult to perplexity, and for this reason, has



rarely,—never indeed—been rendered correctly. But if a chorus, because it is elaborate and difficult to perplexity, is to be passed over with the same nonchalance as another chorus, which is unelaborate and easy to convenience, what is the use of the custom of rehearsals, and where the advantage of a talented and energetic conductor? Mr. Costa has it in his power, and should exert his influence and authority, to obtain that precision and clearness of outline and general execution for the chorus "With the blast of thy nostrils," which has hitherto been wanting, and until which be achieved, the effects Handel calculated upon must for ever remain unrealized. We admit that there are three separate subjects in this chorus, developed in the most complex manner; but when Handel wrote them, he intended all three to be distinctly heard throughout, which he knew to be possible, or would not so have planned it. The effect is clear enough upon the piano-forte, and there is no reason why it should not be equally clear in the choral orchestra.

It is true that the chorus "The people shall hear," the most prodigious and terrible in the whole work, has suffered, time out of mind, from the same want of decision, false intonation, and unsteady accent. In this chorus, indeed, the exercise of severe discipline is even more loudly called for than in the other two. The confusion of the minor and major chords and scales, from first to last, tortures the ear, and is destructive of the general effect. Yet this chorus is as capable of execution correct and steady, as the others; or, we repeat, Handel would not have written it. Our contemporary, above alluded to, recommends Mr. Costa to call a special rehearsal for the two last of these choruses. We join in the recommendation—merely suggesting the addition of "And he sent a thick darkness."

The solo singers in *Israel in Egypt* have but light work in comparison with what is allotted them in other oratorios; and it was as well for them, since, with the exception of Miss Dolby, they were by no means in great force on Thursday night. The return of Mr. Manvers from America promises a valuable addition to our list of concert tenors. His voice has the same qualities for which it was remarkable before he quitted England. It is strong and clear-toned, without being flexible. His singing is sensible and vigorous, but wants refinement. The two sopranos were Miss Birch and Miss Eliza Birch; the two basses, Messrs Whitehouse and Machin. Mr. Whitehouse does not yet come up to the expectations formed of him. His singing was nervous, and endangered the duet (with Mr. Machin) "The Lord is a man of war," which did not go as we could have wished. Miss Dolby's singing in "Thou shalt bring them in" (the most melodious air in the oratorio,) would have been perfect, but for some slight intrusions of modern ornament. Miss Dolby, however, shared with the chorus "He gave them hailstones" the honours of "encore," which were only twice bestowed. The custom of encoring is, nevertheless, better honoured in the breach than the observance, at these sacred concerts. *Israel* will be repeated on Friday the 12th, and the next oratorio announced is *Samson*, on the 26th—the first time under Mr. Costa's direction.

**JENNY LIND, AND THE WIDOW.**—The citizens of Calais were much pleased, and the heart of a needy woman cheered, by the receipt on Thursday (the 19th ult.) of a check on the bank for 500 dollars, drawn by Miss Lind in favour of Sarah W. Clark, widow of the late Joseph N. Clark, mate of the barque *Sophia*, of Calais, who lost his life on the 3rd of September, in removing the cargo from the Swedish barque *Joanna*, which was in a sinking condition.—*Saroni's Musical Times*.

## DEATH OF HERR LORTZING.

(From a Correspondent.)

Germany has lost a talented composer—Gustave Albert Lortzing—on the 23d of January.

Lortzing was born at Berlin on the 23d of September, 1803, and from his early youth was destined for the stage. He had a fine tenor voice, and became an excellent singer; to which he joined histrionic talent. He composed his first opera at the age of twenty-three, *Ali Pacha de Janina*, which was received with much favour at Berlin, Dresden, Munich, and Vienna. The *Pole and his Child*, the *Dierstalker*, and the *Czar and Zimmermann* followed in quick succession. The last opera, in particular, was performed, within six months of its appearance, on every stage in Germany. The other operas are *Hans Sachs*, *Der Waffenschmidt*, *Undine*, and *Rehearsal of an Opera Buffa*, the last written expressly for the Frankfort stage. Besides these works he composed several vaudevilles, songs, and morceaux for flute and piano. On both instruments he excelled as a performer. Lortzing's death was sudden and unexpected. After rehearsing the *Matrimonio Segreto* he went home to draw up the prospectus of a new Philharmonic society, of which he was to be director. Feeling rather oppressed in the night, he sent the servant to the doctor in the morning. The doctor, on his arrival, found him already dead. A fit of apoplexy was the cause. In Lortzing Germany has not only to lament an excellent musician, but society an upright, amiable, and single-minded man.

## PROBUCIAL.

**HULL.**—(From a Correspondent.)—Master Werner, the pianist, has been giving concerts here, under the superintendence of Mr. Charles Jeffreys, one of our most spirited entrepreneurs, no less than one of our liveliest poets and librettists. The boy's performances really astonished the good people of Hull. Yorkshire, you know, is not the least noted of England's counties for musical taste and the number of its amateurs; and Hull, you know, is not the least noted of the towns in Yorkshire for ditto ditto. The favourable verdict of Hull, therefore, must be regarded by the friends of the boy as a decided step, and a step in the right direction, and a step which it depends upon the boy himself not to retrace back again, in his youthfully march towards the goal of his aspirations. The *Hull Advertiser*, too, a large and independent sheet, which is generally cited as an authority where matters musical are concerned, is in raptures with the boy, and thus gives written expression to the admiration that stirs up emotion in his critical breast:—

"The musical public of Hull are under great obligations to Mr. Charles Jeffreys for affording them an opportunity of witnessing the piano-performances of one of the most extraordinary prodigies of musical ability ever seen in Yorkshire. Heinrich Werner is one of the wonders of this wonder-producing age. A mere child in appearance and in years, he performs the most complicated pieces with a brilliancy and an intensity of feeling of which it would be almost impossible for those who have not heard him to form any conception. And not the least marvellous thing about him is his memory. The most difficult compositions of the great masters of musical science are performed by him with minute accuracy without the assistance of a single note of music. In him the real genius of music is impersonified. If he visit Hull again we strongly recommend the heads of families to bring their children to hear and see him."

I was the more pleased at reading this, since, by what I had heard on good authority, I had jumped to the conclusion that some of the London papers were unduly critical upon the boy's gifts and pretensions. It appears that the boy was persuaded, a *rebrousse poil*, to undertake a piece of Liszt, too difficult for Liszt, much more for the boy, and the result was a temporary metropolitan disaster, which the boy's provincial progress, however, seems likely to correct. At all events, the boy is now put on his legs upon the platform of public opinion; and it depends

less even on himself than on his friends and advisers, whether he shall continue to preserve an erect posture, or slide involuntarily upon the slippery path of dangerous and unyouthful ambition, until, reprostrate, he may be unable again to reinstate himself firmly upon his feet. It is better to possess a fixed substratum on the boards of reality, than to dance obliquely, à *casser le cou*, on the tight-rope of adventurous uncertainty. That the boy has talent I am certain; that he has genius I can well believe. Let him not peril the good results of both by such unfinished performances as may lead the best-inclined to the suspicion that he has neither.

I may as well end my account of the concert in the quaint, but not inexpressive prose of the *Hull Advertiser*, who thus apostrophises the singers:—

"The concert was well supported by the excellent band of the 46th Regiment. The female singers were Miss Leng, who sang very pleasingly; and Miss Henley, a sweet, agreeable singer. The male singers were Mr. Henry Haigh, well-known to the musical public of Hull; and Mr. Delavanti, whose style of singing Lover's ballad of 'Widow Macree,' would half incline us to fancy that his real name was Delany, and that his birth-place was not far removed from 'that beautiful city called Cork.'"

Jullien and his *troupe* are shortly expected here. I shall send you an account of their reception.

**MAIDENHEAD.**—(From a Correspondent.)—The Taplow and Maidenhead Choral Society's second concert took place in the Guildhall on Thursday, by permission of the Mayor, Charles Cooper, Esq. The performance included a selection from the *Messiah*,—we wish we could say the entire oratorio, since the band, chorus, and principals were fully competent to do justice to it. The singers were Mrs. A. Newton and Miss Ward, from London; Mrs. Mainott, Mr. Mudge, and Mr. Whitehouse, gentlemen of St. George's Chapel, Windsor. The band was assisted by several members of Her Majesty's private orchestra, which, with the chorus, made nearly 100 performers, the whole under the direction of Charles Venables, jun., Esq., founder and conductor of the Society, whose exertions to create a taste for oratorio and madrigal music among the gentry in the neighbourhood deserve the highest praise. This gentleman assembles his workpeople at his splendid establishment at Cliefden, weekly, supplies them with a convenient room, gas, and music, after which he regales them with a substantial repast, and those who come from a distance he sends home in a comfortable conveyance. As a conductor, he is equally conversant with the sacred, operatic, and lighter styles of music. The selection from the *Messiah* was preceded by the grand duo concertante on *Guillaume Tell*, for violin and violoncello, by Messrs. Day and Horatio Chipp, admirably executed by these talented English artists. The selection commenced with the overture, and terminated with the "Hallelujah," the audience, as is customary, standing. Mr. Whitehouse gave an excellent reading of the recitative and air, "The people that walked," but was less successful in "Why do the nations?" Mr. Whitehouse has a fine voice, and with study and experience may become an excellent singer of sacred music. A miscellaneous selection of secular music, forming the second part, began with the overture to *Winter's Opferfest*, followed by the madrigal, "My mistress is as fair as fine," sung very smoothly. Mrs. A. Newton gave the *aria*, "O luce di quest' anima," in which she was rapturously applauded and encoored. The concert finished with the *Sturm Marsch*, by Bilse, with which the audience seemed much pleased.

**MAIDSTONE.**—The Distin family gave a concert here on Thursday, at the Corn Exchange.

**BRISTOL.**—At our Cathedral on Wednesday week, one of Boyce's services, with Tallis's responses, and the anthem, "Where is wisdom to be found?" were performed by probably the fullest and most efficient choir ever assembled within its walls. Many choristers from Worcester, Salisbury, Exeter, Oxford, Gloucester, and the Chapel Royal, Windsor, being in town for the purpose of assisting in the Madrigal Society's opening night, advantage was taken of that circumstance, and, by permission of the Dean, strengthened our regular choir.—*Bristol Gazette*.

**OXFORD.**—The Ransfords gave two vocal concerts at the Town Hall, on the 22nd and 23rd ultimo. On Wednesday the 22nd an audience of upwards of 900 persons attended, and on the following evening there were more than a thousand persons present. They were encoored in several of their pieces. We may mention more particularly, Glover's "Smiling Faces," "The Merry Sunshine," George Barker's new Irish ballad, "Norah Bray," Bittella's "Gipsy King," &c. The concert on Thursday evening concluded with "God save the Queen," the whole of the audience joining in chorus, and departed highly pleased with their evening's amusement.

**EGHAM.**—(From a Correspondent.)—The second of a series of subscription concerts took place at the Assembly Room, on the 27th, under the direction of Mr. S. Smith, organist of Egham church. The services of the Misses Pyne, and Messrs. Hobbs, Knowles, Montem Smith, and Whitehouse, were secured. In the instrumental department Mr. J. Day (violin), Mr. Lake (concertina), and Mr. Edwards (flute), contributed solos. Miss Pyne was encoored in Romer's ballad, "They bid me never see him more," and her sister Louisa was similarly honoured, after her brilliant execution of Rode's air, the honour being divided between the sisters in one of Auber's sparkling duets from the *Crown Diamonds*. Mr. Hobbs sang a comic song by Blewitt, "What do the gentlemen do before marriage?" and being encoored, gave the "Gentlemen after marriage," with an *impromptu* musical illustration. The audience shewed discrimination in demanding a repetition of Bishop's rondo, "To see his face." A succession of concerts in this style, and with such performers, will greatly improve the musical taste of the neighbourhood. Much credit is due to Mr. Smith, for the spirit with which he has commenced this series, and no doubt he will be liberally supported by the inhabitants. The concert was well attended, and terminated at a convenient hour for those who have a distance to go.

**CHELTEMHAM.**—Messrs. Hale and Son's Concert, on Thursday evening, at the Assembly Rooms, falling short of our expectations in respect to its audience, surpassed them in the quality of the performances. Miss Goddard's fantasias were charming examples of pianoforte playing—brilliant rather than showy execution, and remarkable clearness in rapid passages, being the characteristics. Signor Piatti's violoncello performances were beyond praise, exhibiting a mastery over the instrument we never heard surpassed. Mr. Richardson discoursed more eloquent music than we remember to have listened to before upon the flute, even from Nicholson. In short, the instrumental parts of the concert were all that could be desired. Nor were the vocal parts inferior. The beautiful singing of Miss Williams, made us almost forget that the scheme had lost one of its chief attractions, Mrs. A. Newton. Mr. Weiss's voice was also heard to the best advantage. We were never more pleased with a song of the kind than with Benedict's "Rage, thou angry storm," sung by Mr. Weiss on this occasion. The applause was enthusiastic, the encores numerous, and the performances well deserved such marks of public favour.—(Looker On.)

**LIVERPOOL.**—Mrs. Fanny Kemble Butler has commenced her readings of Shakespere at the Philharmonic Hall. Mr. Templeton, the Scottish vocalist, has been giving his entertainment, entitled *Mary Queen of Scots*, at the Concert Hall, Lord Nelson Street.

**GLASGOW.**—Mr. Julian Adams is about to give a series of chamber concerts in Glasgow. He has engaged Willy, Hausmann, Hill, and others, for the purpose of performing trios and quartets, a style of music that will be quite a novelty to Glasgow. The concerts are to be given at the expense of Mr. Adams, who is desirous to improve the taste of the Glasgow amateurs; and no charge is to be made for admission.

**GREENOCK.**—We understand some musical amateurs have subscribed a certain amount of money, rented a chapel in Greenock, and engaged Messrs. Willy, Hausmann, Harper, Nicholson, and twelve or fourteen members of the London Opera bands for the purpose of giving concerts three times a week; the admission is fixed at threepence, the reserved seats sixpence, and the series to embrace a period of two months.

**LIMERICK.**—The first concert of the Limerick choral society took place on Wednesday evening, at the Philosophical Rooms, under the direction of Mr. Vickers, before a fashionable audience.



The arrangements reflected credit on the conductor and committee. Dublin, Cork, and Belfast, can each boast its musical societies. Limerick, hitherto little known in this respect, may now fairly compete with her sister "Harmonics." The programme was judiciously selected, and comprised works of the classical writers. The chorus comprised upwards of seventy voices. Lord Mornington's glee, "Here in cool grot," was interpreted effectively; particularly in the refrain towards the close, "Listen, listen," which was delicately whispered by the whole chorus as if by one voice. The German quartets were given with a delicacy which elicited unanimous applause—the "Two Roses" being re-demanded. Dr. Arne's "Where the Bee Sucks," was carefully given—the sopranos and contraltos telling with good effect. The quartet from *Oberon*, "Over the dark blue Waters," was sung with great spirit and accuracy by between 60 and 70 members of the society. The lights and shades in a charming chorus from *Euryanthe* were given with a degree of finish seldom attained by so young a society. The opening duet for sopranos was well sung and encored. The encores during the second part were frequent and unanimous. A trio from Mr. Laurent's Opera of *Quentin Durward*, was given with much nicety. "Oh Vane Pompe" was beautifully executed by Miss Vickers. Her voice is a pure soprano, of rich and pleasing quality. The ease with which she executed florid passages was unanimously admired. A duet by Tully was also remarkably well sung. We must specially notice Bishop's chorus, "Now Tramp." Little was wanting to make it perfect. We were surprised at the number of amateurs which this society has been the means of bringing together, and feel convinced that our fellow-citizens will appreciate the efforts of the committee and their friends in drawing forth the talent of our city. We rejoice that an opportunity now offers for the cultivation of an art to which Limerick can give as much talent as other cities, and which in so great a degree tends to the refinement of the community at large.—(From a Correspondent.)

### Foreign.

(From a Correspondent.)

PARIS.—Since my last I have had a treat at M. Erard's soirée, where all the fashion of musical Paris was assembled, besides several eminent artistes, who, in graceful union, created one of those evenings of "*causerie spirituelle et piquante*," that leave such agreeable remembrances behind. I will not speak of the beauty of the "fairest flowers" of the French and English aristocracy, nor of their tasteful "toilette." Felix Godefroid was king of the evening's entertainment, and played as I never heard him play before. His genius, taste, and energy seemed to have entered into his fingers, and the sounds he struck from the suffering harp-strings, like electric sparks, smote the senses of the listeners, and straightway kindled enthusiasm. The applause was really boisterous, considering the place—a "*Salon de haute volée*" (a drawing-room of high flight!)—but the end sanctified the means. Godefroid was well worth putting aside decorum. Madlle. Vera sang, and Gottschalk, the pianist, was in high favor, with his "*Bananier*" and other exuberant trees of trait and trill and *arpège*. Madlle. Oury played, with M. Oury, a brilliant duo for piano and violin, in masterly style.

At a party at Lord Normanby's, Moritz Van Gelder performed several solos on the violoncello. He is certainly a fine performer on that instrument; and moreover, his compositions bear the stamp of his schooling at the *Leipsic Conservatoire*, where, I understand, he studied with Mendelssohn.

Great pains are taking with the forthcoming representation of *Don Giovanni*, at Mr. Lumley's *Theatre Italien*. It is announced to be performed "in its entirety." Hitherto at Paris it has been only given curtailed.

Messrs Erard have taken out several new patents to be

exhibited at the London Exhibition for pianofortes of all shapes and sizes. Pleyel, Pape, and Herz do not think of competing.

The *Gazette des Théâtres* has recently stated that by "*decision ministerielle*," Madlle. Rachel is again admitted to enter as member in the society of *la Comédie Française*, to fulfil the ten years of service which she owes to that establishment. In each of the first three years she will have six months holiday, and the following seven years, only three, (as it is usual)—to play twice a week, and receive 30,000f. a year, (instead of, as formerly, 42,000.) This sum she receives from the Government allowance (subvention.) Her extra nights will be paid by the director, as also the time of year for her leave of absence will be fixed by him.

I dare say you have heard that Madame Stoltz has made a *furor*, in *Semiramide*, at Lisbon, and sent 50,000 reals to the poor of that town.

NEW YORK.—(From our own Correspondent)—The establishment of a musical Art-Union, something similar to the Painters' Art-Union in London, has been seriously discussed. It is proposed that this Art-Union shall consist entirely of native professors, and that the works of native composers, approved of by a committee chosen from among the members, shall be published. The idea of a lottery is rejected, and the public are to have no interest in the matter.

Parodi's success at the Italian Opera in Astor Place goes on steadily increasing. She is really a great favorite. M. Maretzek, the director, has turned up a trump card in the young and handsome pupil of Madame Pasta. A new Opera, called *Giovanna di Napoli*, the music by Mr. Maurice Strakosch, the piano-forte player, is in preparation. This gentleman is very well known in his own particular sphere, but how far he is capable of writing an opera for the Italian stage, or indeed for any stage, has yet to be established. Meanwhile his work is anticipated with considerable interest. The possession of Madlle. Parodi, as *prima donna*, is a fortunate circumstance for Mr. Strakosch.

Some concerts are taking place at Tripler's Hall in the style of the "Tombola," though on a larger and more liberal scale. The first was entitled "New Year's Gift Concert," at which those who purchased tickets at the price of two dollars were entitled to draw for certain prizes, musical instruments, printed music, &c. &c. The success, it appears, was so great, that a second "Gift Concert" has been announced, at which, among other prizes, is advertised, as *first gift*, "the magnificent boudoir Dolce Campana Piano of Jenny Lind, valued at 1000 dollars." The description of this instrument is worth quoting:—

"This superb instrument was manufactured expressly for Jenny Lind, and was used only by her in her private room while in New York. This piano is elaborately finished, exquisitely ornamented, with her National arms opposite those of America, gorgeously emblazoned in colors. This valuable memento of the glorious Jenny Lind has been much sought after, and many liberal offers have been made at private sales, but the subscribers have deemed it advisable to leave it open for public competition."

Because, it may be presumed, as much as 1000 dollars, the stated value, was not offered by any private purchaser. The second "gift" is another "Dolce Campana" piano, valued at 700 dollars; the third and fourth more pianos; the 5th to the 16th inclusive, "beautiful and elegant guitars." Only 2500 tickets, at two dollars each, are to be issued, although the value of the "gifts" is put down at 5000 dollars, so that the speculation must be a loss,—since the singers and instrumentalists have to be paid. The general admission to the concert, without reference to the lottery, is 50 cents (half a dollar). The ceremony of drawing is thus explained:—

"The tickets, numbered from 1 to 2500, will be placed in the drawing box. The drawing (after the first part of the concert) to be under the supervision of gentlemen well known to the community, and of integrity unimpeachable. The first number drawn to be entitled to the first gift, and so on in succession. The gifts, if desired, to be delivered to the fortunate winners on the evening of drawing. The gift music can be obtained of S. C. Jollie and Co. at 300 Broadway, during the next day, or any succeeding day after the concert."

Sig. Guidi, who may be remembered performing small tenor parts at Mr. Lumley's, two years ago, has been engaged by the Boston Handel and Haydn Society,—who according to *Saroni's Musical Times*, "had travelled half through the continent, and sent their agents through the other half, to procure a tenor for their oratorios, but without success,"—to sing the *Creation* in English, in which a Scotch vocalist, not named, had failed and got laughed at. "The Modern Swan of Pesaro," as the same journal facetiously entitles Signor Guidi, has lately taken to the study of English, and one of the committee of the Boston Handel and Haydn Society, happening to hear him sing a ballad, was so astonished by his pronunciation, "that he did not trust his own ears" (rather a queer compliment), but brought his brother committee men to hear him, who, straightway, came to terms, and secured "the modern swan." Signor Guidi is a member of Maretzek's Italian troupe.

A society has been recently founded at New York, under the name of "The American Musical Fund Society," similar in aim and constitution to that of the London Royal Society of Musicians. The stated objects of the society are the "payment of annuities, relief in affliction, protection to the widow, and guardianship to the orphan," for which a fund of 2000 dollars is to be vested. The purpose is admirable, and it is to be hoped it may be carried out without jobbing, the grand danger in all institutions of the sort, as London can prove too well.

Mr. and Mrs. Doctor, pianists, from Vienna, have been giving concerts here, without producing any great effect. A musical journal (*Saroni's Musical Times*) which published an immense "puff" on these worthies, accompanied by their portraits, in anticipation of their performance, criticises them thus savagely after the concert is over:—

"The pre-eminent points of Mr. Doctor's playing are a sluggish careless execution, uncertain in octaves (leaping, jumping, great intervals) eccentric conception of every style of music, and less than ordinary facility in every manual difficulty. The style of Mad. Louise Doctor is that of a hundred young ladies in this city, in no other way expressible than by calling it Boarding-school style."

As a composer Mr. Doctor fares even worse than as a pianist at the hands of the merciless reviewer, who, in a previous number, compares him to the greatest of performers.

HAVANA, 31st Dec. 1850.—(Extract from a Private Letter.)—We have a pretty good opera—Steffanoni, Salvi, and César Badiali, being the Stars. A new tenor has just arrived, one Geronimo Bettini, who bids fair to become a formidable rival to Salvi. He has already thrown down the gauntlet by making his *debut* in *Lucia*, said to be Salvi's best part; and notwithstanding his indisposition and the effects of a long sea voyage, he made a very favourable impression, which augurs well for his success. Jenny Lind is to be here on the 4th of January. High prices are talked of, but the general impression is, that she will not take here so well as in the United States and with you. *Nous verrons!* People here are fond of music, but they don't like paying dear for their whistle.

[Bettini is from the *Academie de Musique*, in Paris, and will be remembered at the Royal Italian Opera a couple of seasons ago. He was engaged by Maretzek for New York, but was prevented by illness from appearing.—Ed. M. W.]

## MR. MACREADY'S RETIREMENT.

(From the Observer.)

Mr. Macready will terminate his dramatic career on Monday. For several days every place has been taken at the Haymarket for the farewell performance, much to the disappointment of numbers of his admirers, and it is therefore suggested that another short series of nights should be set apart for his further performances. That the management would only be too glad to accede to such an arrangement can easily be credited, and that Mr. Macready should create any difficulty under the circumstances is scarcely comprehensible. Such a career as his has been should not be cut short all of a sudden, and should he cease altogether to perform, pending the Great Exhibition, the public will have some right to hold they are treated with scant kindness—a thing which those who know Mr. Macready best aver him to be wholly incapable of. It will be, consequently, for the actor and the manager to take counsel on this strait, and decide in accordance with the popular feeling on the subject. Mr. Macready is the last of that race of great English actors to whom there does not seem, at this moment, to be a successor. He has kept up the character of the actor's profession also, by the integrity of his private conduct, as well as by his undoubted ability. Mr. Macready has, therefore, become *pro tanto* public property, and as such he cannot, without a sufficient cause, retire from the stage. This sufficient cause has not been shown in the present instance. He is in the full possession of his faculties; indeed, he is a greater actor than ever he was; and, consequently, it is not within the compass of his power, without the consent of the public, "to that effect had and obtained," to withdraw from the public service, always presuming that his wish is to stand well with his fellow citizens. At this point of time Mr. Macready's retirement would certainly be a minor catastrophe. The metropolis is about to be filled with a countless crowd of persons of almost all nations under the sun, most of them anxious for amusement, many of them amateurs of the drama. In case of Mr. Macready's secession, however, there will not be a single adequate representative of the tragic muse of England left to inform foreigners of what the English stage has been; and the country will, therefore, be deprived of its only great living actor, at the very moment when it required most his aid and assistance for the purpose of keeping its place, histrionically speaking, in the array of civilization. Mr. Macready consequently cannot retire, at least as yet; and Mr. Macready consequently will not retire—such certainly is the desire of the English public. We have upon no occasion spared Mr. Macready's defects—indeed few metropolitan journals have been more free in commenting upon his imperfections as a performer; but we are satisfied that Mr. Macready had no successor, as he had no equal for many years past, and therefore feel that it only echoes the voice of the community, when it cries aloud to him to "tarry yet a little longer" on the scene of his triumphs as an actor—that stage wherein he has gathered his undying histrionic laurels.

## Original Correspondence.

APPROPOS OF THE GREAT EXHIBITION.

To the Editor of the "Musical World."

SIR,—It appears that the Great Exhibition is to be provided with a supply of musical instruments, representing the genius and discovery of modern times in that mechanical branch. Beyond doubt, the art to which such improvements belong will be much benefited by the appliances of modern skill, and the discussion which will be promoted in that particular branch. It has been suggested in your paper that such discussions, relating both to the theory and art of music, should be fully and mutually entertained by those competent from experience to speak on such subjects. For one, I am inclined to think that the present meeting of musicians of all countries will do much towards dissipating those jealousies which do not properly belong to the high art of music, but are the results of national prejudices, which display their fruits in every matter, whether of art or science. That which will best promote the advancement of music in any shape, be it in science or in art, should



be hailed by all who love it as an object of the highest consequence, irrespective of age, country, or predilection. As regards the display of instruments we are to have, what more desirable object can be conceived, than that the skill and experience of modern times shall be fairly examined and tested by artists of all countries, who will of course be competent to decide as to the merits of each invention or improvement displayed, and by their adoption of the same form one common bond of union amongst all? We know the variety of forms and changes which some instruments have lately undergone, and the perplexity it has afforded to artists at large. Let me, for example, mention one. A very beautiful and very useful instrument in the orchestra has been so cut up and changed since the old masters scored for it, that no one would recognise it now to be the same, either in volume of tone, or the power we have gained on it for the purpose of execution. I speak of the flute. Who would credit the present condition of this lovely instrument? We see almost all the professors in this country of any note, at open feud with each other on this point, and using instruments which, in structure and appliances of fingering, are so totally different, as scarcely to bear the smallest comparison one with the other. Let me enumerate them. Nicholson subdivided his flute into large, small, and medium-sized bores, using in the highest octave different fingerings for each. Böhm reversed the whole order of fingering, and professors had to relearn the instrument. He subsequently re-modelled it, and tortured the vocal sound of wood into the shrill blast of metal. Another change of fingering ensued. A failure here set all to work; they cut up, reversed, changed, altered, and so modified Böhm's invention, as to annihilate his system. Mr. Carte has now two flutes of his own invention for sale, differing from each other. Mr. Siccama has another; Mr. Briccialdi has another; Mr. Clinton has just favored us with another. Now, Sir, the evil of this is apparent. Those who learn under one of these masters will not presume to go near another for improvement, because, either they are wedded to their own system, or they do not understand the nature of the flute you bring them. Hence each system has become a monopoly, and so the art has become crippled. Why should not a committee of able artists this year set the point at rest as to which is best, and so make one system universal? The general and, I believe, the best-founded opinion is to retrace the old ground, and get back to the old fingering. The only two that have attempted this practically, are Mr. Siccama and Mr. Clinton. The Böhm system of open keys has proved a failure, and so by consequence have all modifications founded on the same. Hence, those two above-mentioned will I conceive be the only lasting patterns, as they are founded on the old shut-keyed system. Which of the two is best must be decided by a combination of practical and experienced artists. Let them examine these instruments in respect to the ease of the fingering, the purity, equality, and quality of their tone—the theory of their structure, and greatest perfection of tune they give in all the keys in music—I am confident, if fairly done, no first-rate professor will dispute their decision; and the benefit it will cause to the large body of players on that instrument, will be great beyond all conception; the flute will then become, as it once was, the true study and amusement of all lovers of the art, and not, as it now is, an object of a petty rivalry, partisanship, and strife.

I remain, Sir,

Your constant reader,

MARSTAS.

25th January, 1851.

#### INTERNATIONAL COPYRIGHT.

To the Editor of the "Musical World."

SIR, Availing myself of the invitation conveyed through your columns by "A Constant Reader," and stimulated thereto by the statement of your correspondent "Chas. E. Stephens," in the succeeding number (Jan. 25) I am induced to take up the subject of "International Copyright." I wish it were possible to avoid personality in this matter; but to whisper in an undertone the cause and effect is to treat it with ambiguity, and to leave your readers just where the point has been suggested, without giving the reflections which naturally arise from the considerations evoked by them. Truly does Mr. Stephens say, "so long as English teachers of music

avoid using each other's works, so long are they doing themselves an injury." Had, however, the injury rested there, it might in time have righted itself, but the real mischief has arisen from the unqualified preference given both to foreign publications and foreign tutors. English teachers have not only been auxiliary to the exclusion of one another by the anti-patriotic preference given to and introduction of the works of foreign authors, but by the censure they have thereby conveyed upon the productions of native writers, and the inlet made to the rivalry of French, Italian, and German masters of very inferior talent frequently to themselves. Look also at the state and condition of music arising from the assumption of copyright claimed by importers of foreign works, who, by republishing them in an English dress, have in this way accumulated large profits, taken from the pockets of English composers and arrangers by the fact of doing, as publishers, what Mr. Stephens complains of, through excluding the native author from that share of employment and remuneration for his talents bestowed upon foreign works and foreign writers of inferior merit—or rather, by the illogical assumption of copyright for foreign works under statutes passed expressly for the encouragement and protection of English authors; thereby depriving the latter of their birthright and putting the proceeds into their own pockets. I am no enemy to the patronage and encouragement of talent, let it come from what part of the world it may, but let it be done upon right principles. The foolish and ignorant jealousy by which one man thinks to elevate his own fame and promote his own interest by decrying that of another, is always looked upon with suspicion by persons of discernment. "Honesty is the best policy" in such matters, as well as in those of trade, and it may safely be averred in a somewhat homely aphorism, that "what is got over the devil's back" is commonly dissipated in another way. "Honour to whom honour is due," is no less an injunction in regard to others' due, than the observance of any moral law or obligation; and I think it will be found that the mischiefs brought upon the musical trade and profession by what I have pointed out, will ultimately recoil upon those whose policy has been the occasion of them. And now a word respecting the "International Copyright Act." What did our legislators mean by the very designation of this law, but that the "*quid pro quo*" should be the very basis of it. We don't, say they, object to the introduction of foreign genius or talent, but the advantages accorded by us as a nation shall be reciprocated towards the subjects of Great Britain placed in the same circumstances. Is it so? We trow not, and why not? Because a number of gentlemen who are monopolists, calculating upon their ingenuity in torturing the laws, as in bolstering up their assumptions and continuing their indefensible proceedings, have made use of the terrors, procrastinations, and expenses, connected with litigation, under pretext of maintaining pretended right, and thereby prevent the reciprocity contemplated by the legislature being carried into effect. Do not English authors see and feel how this system affects their interests, both at home and abroad? If not, they should apply their minds to the inquiry, and by one united effort rally round the only individual who has had the courage to contend for their rights and the privileges which a monopoly would deprive both him and them of the full enjoyment of.

Yours, very faithfully,

MUSICUS.

SACRED HARMONIC SOCIETY.

To the Editor of the "Musical World."

SIR,—In reading the account of our society in your excellent journal, which, I presume, has been furnished you by some of the officials of our committee, there appears to me some statements in our accounts calculated to mislead the public and our subscribers. The report states that our balance in hand, at Christmas, 1849, was 57l. 3s. 6d., but I would ask, where did it come from? Was it from monies paid by the subscribers, for which the committee had to give concerts? The dividend on stock, I can understand, and is correct enough. I can also believe that 1,049l. 9s. 6d. has been received for subscriptions; but have we not to give, viz., to ninety-one subscribers, concerts to Lady Day, and thirty-one to Midsummer, and four hundred and fifty-four to

Michaelmas, 1851—making a total of six hundred and seventy-five subscribers to provide concerts for to the above dates. Our casual receipts are stated at 497. 19s. 9d. I suppose this arises from the loan on commission on the sale of music, although we were given to understand that we do not borrow; but, I believe, that we lend to country festivals, which, I think, is not very much to our credit, as it must tend to injure such persons as Hedgley and Goodwin, whose business it is. The next item is, proceeds of concerts 3,803. 19s.; but then as our expenses are 3,883. 16s., we evidently are losers to the tune of 79. 17s., and as the amount of our subscriptions is 1,049. 9s. 6d., and our general expenses are 841. 8s. 9d., it appears to me that they swallow up our subscriptions within 209. 0s. 9d., so that I cannot see where the money for the Standard Treatises on Musical Science both theoretical and practical, with the interesting collection of English glees, bookcases, &c., amounting to 246. 19s. 3d., is to come from, unless the committee have been making use of the monies received from our subscribers, for which we have to give them concerts; consequently it is not so clear to my mind that the profit realised during the last twelve months is 450. 5s. 3d. Our reported balance in hand, is it not in perspective? Suppose we were to give no more concerts—should we not have to return our subscribers their subscriptions, and where must the money come from to do so with, but out of our 1,000. stock in the Consols? I fear our library and stock of music, instruments, fittings, &c., would fetch, if brought by Mr. Puttick to the hammer, not more than half their estimated value. I do not know if you have among your subscribers the celebrated accountants, Messrs. Quilter, Ball, Jay, and Co.; but if so, perhaps they would be kind enough to oblige your readers with their opinion on our financial prospects.

I remain, dear Sir,  
Your constant reader,  
A MEMBER OF THE SACRED HARMONIC SOCIETY.

#### ENGLISH MUSICIANS.

To the Editor of the "Musical World."

DEAR SIR,—I consider the valuable remarks made by you on English composers and performers, ought not to be passed over without a vote of thanks from all English musicians. The recent lecture given on the "Rise and Progress of the Pianoforte," by an English professor, wherein he avoided the name of an English composer or pianist, shows that it must have been done out of ill will. I cannot think how any one could give a lecture on pianoforte playing, without some illustration from the works of our great musicians; for instance, there is John Cramer, who, as a composer and performer on the piano-forte, has never been surpassed, if equalled, and as performers, there was Henry Field, of Bath, and John Field, both Englishmen. Among our living composers and pianists, we may mention Sterndale Bennett, C. Potter, W. H. Holmes, B. Richards, Mrs. Anderson, and last, but not least, Kate Loder, who, as a performer of classical and modern piano-forte music, I consider, has no female rival. There are a great number more I could mention as composers and performers, both instrumental and vocal, each of whom, all Englishmen ought to be proud of. I am, Sir, wishing your valuable publication success,

Yours very truly,  
ORPHEUS.

Bristol, January 30th, 1851.

[Our correspondent is in error about John Cramer, who is German, not English, by birth.—Ed.]

#### Our Scrap Book.

SINGING.—The mechanical part of singing, even the most perfect, is an indispensable part of the merit of a good singer; but it is not all. The most successful delivery of the voice, the best-regulated respiration, the purest execution of the ornaments, and what is very rare, the most perfect intonation,

are the means by which a great singer expresses the sentiment which animates him; but they are nothing more than means; and he who should persuade himself that the whole art of the singer is comprised in them, might sometimes give his audience a degree of tranquil pleasure, but would never cause them to experience vivid emotion. The great singer is one who identifies himself with the personage whom he represents, with the situation in which he is placed, and the feelings which agitate him; who abandons himself to the inspiration of the moment, as the composer would do in writing the music which he performs; and who neglects nothing which may contribute to the effect, not of an isolated piece, but of the whole character. The union of all these qualities constitutes what is called *expression*. *Without expression, there never was a great singer, however perfect the mechanical part of his singing might be*; and expression, when it is real, and not merely laboured acting, has often obtained pardon for an incorrect performance.—(Extracted from —; by Aurelian.)

MUSICAL ANALYSIS.—But, it is said, there is no need of all this examination, to know whether a particular melody is agreeable or otherwise. This is a matter of feeling rather than of analysis, and everybody is capable of judging of his sensations. All this is undeniable; but what must we conclude from it? That every one has the right to say that such a melody pleases him, or that it seems insignificant or disagreeable to him; but not to decide upon its merits, if he is not capable of analyzing it. Thank heaven we are not obliged to analyze the measures of phrases, in order to ascertain whether they are properly balanced; such a labour, unworthy of any one who has the sentiment of music, is never necessary, when the ear has been properly cultivated in respect to rhythm and number. We must labour to give perfection to this organ; and to do this, attention alone is required, without resorting to the aid of science. Let any one, instead of giving himself up, without reserve, to the vague pleasure which he receives from an air or duet, set himself to examine its construction, to consider the arrangement and repetition of its phrases, the principal rhythms, the cadences, &c. At first the labour will be painful, and will break in upon his enjoyment; but, by degrees, a habit of attention will be formed, which will soon become *spontaneous*. Then that which, at first, seemed to be merely a matter of dry calculation, will become the foundation of a ready judgment, and the source of the most lively gratification.—(Extracted from —; by Aurelian.)

THE INFLUENCE OF MUSIC ON THE MIND.—The power which music exercises over the human mind is easily to be recognized from the assistance which it lends towards the expression of the strongest and most opposite of the passions, such as joy and grief. Of this assistance we have testimony in the proofs which exist of its having been the custom of the most ancient and barbarous nations to introduce music at their feasts and funerals. Josephus tells us that the pomp and expense of funerals amongst the Hebrews was carried to a ruinous excess. The number of flute-players who led the procession amounted to several hundreds, and the guests were invited not only amongst their own relations, but friends and neighbours, for thirty days successively, to attend these solemnities. That they also made use of music in their feasts is ascertained from several passages of Scripture, amongst which is one in the 5th chap. Isaiah, 12th ver.—"And the harp and viol, the tabret and pipe, and wine, are at their feasts." But the principal time for rejoicing was at the vintage, and then music was most required and held in the highest estimation.—(From T. H. Tomlinson's *Lectures on Ancient Music*.)



**MUSIC IN ANCIENT TIMES.**—From the most ancient records, we find that music was held in the highest estimation by every people, and in all ages, and in it they took the greatest delight, and made use of it upon occasions the most opposite. It gave dignity and solemnity to their festivals, inspired them with courage in the war-dance, and excited mirth, cheerfulness, and activity in the frolicsome dance of peace. What the music of the ancients really was, is not easy to determine; it is however certain that it was something with which mankind were extremely delighted, and that it had progressed and arrived at a state of great cultivation, and was studied by a great number of persons of the highest rank, and that it led to great distinction and honour, is to be found recorded when Solomon commenced the arduous task of collecting materials for building the Temple, and determined the manner of its construction, and appointed the number of persons who were to minister; amongst whom, not the last or least important were the musicians, both as regards their number and the dignity of their office. The princes of Israel, the priests and Levites, being assembled, four hundred and eighty professors were chosen, and the rest disciples, making altogether four thousand, a part being musicians and the others singers, who were employed in all the ceremonies of the Temple; for Solomon strictly observed the most solemn pomp and magnificent display, particularly in the dedication of the Temple, where we find, according to Josephus, that this great prince employed two hundred thousand trumpets, and forty thousand instruments of music, to record and praise God with; and it appears that he considered music not only as a proper aid in religious ceremonies, but as an agreeable act, for he is mentioned in the 4th chap. of the 1st Book of Kings, and the 31st ver. as being wiser than Ethan the Ezrahite, and Heman and Chalcol, and Darda, the sons of Mahol, who were all singers. And it appears that during the long reign of Solomon, the Hebrews were in the greatest prosperity, which not only enabled them to cultivate the arts and sciences amongst themselves, but stimulated foreigners to visit and assist them; for the immense wealth, the great renown, and the enormous sums paid the musicians, could not fail to attract the greatest talents from all parts of the neighbouring kingdoms.—*Tomlinson's Lectures on Ancient Music.*

"Music," said Luther, "is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy, for it removes from the heart the weight of sorrow, and the fascination of evil thoughts. Music is a kind and gentle sort of discipline; it refines the passions and improves the understanding. Even the dissonance of unskilful fiddlers serves to set off the charm of true melody, as white is made more conspicuous by the opposition of black. How is it," continued he, "that on profane subjects we have so many fine verses and elegant poems, whilst our religious poetry remains so languid and so dull? Those who love music are gentle and honest in their tempers. I always loved music," added Luther, "and would not for a great matter be without the little skill which I possess in this art."

#### TO CORRESPONDENTS.

**SEBASTIAN BACH.**—The only life of Sebastian Bach, in English, with which we are acquainted, is a short memoir translated from the German of Forkel, published some years ago by Boosey and Co., Holles-street.

**MR. BALVE AND MR. LINDSAY SLOPER.**—The concerts of these eminent musicians will be noticed in our next. Press of matter compels their postponement, together with much interesting provincial news and correspondence.

#### Advertisements.

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